His painting of James I. ſerved Rubens and Vandyke, when they had occaſion to draw that prince after his deceaſe.

In an office-book of the lord Harrington treaſurer of the chambers, in the poſſeſſion of the late Dr. Rawlinſon, was an entry of payment to Iſaac Oliver picture-drawer, by a warrant dated at Lincoln April 4, 1617, for four ſeveral pictures drawn for the prince's highneſs, as appeareth by a bill thereunto annexed, 40*l.*

In king Charles's catalogue are accounts of ſeveral of his works: king James II. had ſtill more; the earl of Arundel many. He drew a whole length of Robert earl of Eſſex in white, and heads of him ſeveral times, and of many others of the nobility; but his works are much ſcarcer than thoſe of his maſter Hilliard.

Colonel Sothby has a fine Magdalen by him, and the ducheſs of Portland a head of Chriſt, that was Dr. Meade's.

Of his drawings ſeveral are extant, particularly a capital one in queen Caroline's cloſet at Kenſington; the ſubject, the placing of Chriſt in the ſepulchre, conſiſting of twenty-ſix figures *. This piece, which Iſaac had not completed, was finiſhed by his ſon, and is dated 1616. Another, a large drawing, the murder of the Innocents, on blue paper heightened, after Raphael. Vertue ſaw a print of the hiſtory of St. Laurence touched and heightened by Oliver with great ſkill. Sir John Evelyn in 1734 ſhowed to the Society of Antiquaries † a drawing by Oliver from a picture of Raphael in the Eſcurial, of the Virgin, Child, and St. John: it was copied by Iſaac in 1631, while the original was in the collection of Charles I.

He did not always confine himſelf to water-colours. There are inſtances of his working in oil. In this manner he painted his own, his wife's, and the portraits of his children; a head of St. John Baptiſt on board; and the holy family ‡. Vertue commends theſe much: as I never ſaw them, I can give no

* Mr. Hollis has a fine drawing of the ſame, inſcribed Iſa. Olivier, which he bought at Vertue's ſale. It has been retouched in ſeveral places.

† Vide Minutes of the Society, vol. i. p. 206.

‡ Four heads on board in oil, by Oliver, are at lord Guildford's at Wroxton. Theſe Vertue owns have a little of the ſtiffneſs of miniature, though at the ſame time very neat. Lord Oxford

no other account of his ſucceſs in this way, than that the works I have ſeen in oil by him are but indifferent.

Iſaac Oliver died at his houſe in the Black-friars, London, in 1617, aged ſixty-one or ſixty-two. He was buried in St. Anne's church in that pariſh, where his ſon erected a monument to his memory, with his buſt in marble *. By his will (in the Prerogative-office) proved in October, and executed in the preceding June, he bequeathed to his wife the third of his effects, and the leaſe of his houſe in Blackfriars; excepting only to his eldeſt ſon Peter, all his drawings, limnings, hiſtorical or otherwiſe, finiſhed or unfiniſhed, of his own handy-works; or, in caſe of Peter's death, to any of his other ſons that ſhould follow his profeſſion. All the other two parts of his effects to be ſold, and equally divided between his ſons and a daughter. His other paintings or collections to be ſold, allowing his ſon Peter to purchaſe whatever he pleaſed thereof at five ſhillings per pound leſs than the true or genuine value of them. His wife he left ſole executrix; his ſon Peter and two other gentlemen truſtees.

Hondius, in his collection of artiſts of that age, has given the portrait of Oliver, with theſe lines, which are poor enough,

Ad vivum lætos qui pingis imagine vultus,
Olivere, oculos mirifice hi capiunt.
Corpora quæ formas juſto hæc expreſſa colore,
Multum eſt, cum rebus convenit ipſe color.

Vertue found another in a MS. treatiſe on limning, the author unknown; but the epitaph which follows, was inſcribed, "On my dear couſin, Mr. Iſaac Oliver."

Qui vultus hominum, vagaſque formas
Brevi deſcribere doctus in tabellâ,
Qui mundum minimum typo minore
Solers cudere mortuaſque chartas
Felici vegetare novit arte,

ford had the famous ſeaman T. Cavendiſh and ſir Philip Sidney, by Oliver, in oil: the laſt is now lord Cheſterfield's: the former is at Welbeck. In a ſale of pictures brought from Ireland was a large oval head of Lucy Harrington counteſs of Bedford, and the marriage at Canaan, by Iſaac Oliver, and, I conclude, in oil.

* The monument and buſt were deſtroyed in the great fire in 1666; but a model of the latter is probably extant, Vertue having ſeen it.

Iſaacus

Iſaacus jacet hic Olivarius,
Cujus viviſicâ manu paratum eſt,
Ut nihil propè debeant Britanni
Urbino, Titianoque, Angeloque.

Beſides theſe principal, there were ſeveral other artiſts in this reign, of whom there are only ſlight memorials. I ſhall throw them together as I find them, without obſerving any particular method *.

At the duke of Bedford's at Woburn is a portrait of Elizabeth Bruges, daughter of the lord Chandois, with this inſcription, Hieronymus Cuſtodio Antwerpienſis fecit 1589. The colouring is flat and chalky.

On the picture of the murder of the lord Darnley at Kenſington is the name of the painter, but ſo indiſtinct, that Vertue, who engraved it, could not be ſure whether it was Levinus *Vogelarius* or Venetianus. As it is as little certain whether the picture was painted in England, Scotland, or abroad, no great ſtreſs can be laid on this painter, as one of queen Elizabeth's artiſts. Vertue thought he might be the ſame perſon with Levino, nephew of Pordenone, of whoſe hand king Charles had a picture.

At the ſame time reſided here one Le Moyne, called † Le Morgues, who is mentioned by Hackluyt in his tranſlation of Laudonniere's Voyage to Florida, vol. iii. p. 300. "Divers things of chiefeſt importance at Florida drawn in colours at the charge of ſir Walter Raleigh by that ſkilful painter James Morgues, ſome time living in the Blackfryars London, he whom monſieur Chatillon, then admiral of France, ſent thither with Laudonniere for that purpoſe."

* Vertue had ſeen on a large ſkin of vellum a plan of the town and boundaries of Dunwich in Suffolk, with its churches, adjacent villages, &c. and ſeveral remarks, made by Radulphus Aggas in March 1589. Whether this perſon was a profeſſed painter does not appear; but from him was probably deſcended Robert Aggas, commonly called Augus, "who, ſays Graham in his Engliſh School, p. 398, was a good landſcape-painter both in oil and in diſtemper, and was ſkilful in architecture, in which he painted many ſcenes for the playhouſe in Covent-garden." Few of his works are extant: the beſt is a landſcape preſented by him to the company of painter-ſtainers, and ſtill preſerved in their hall, with other works of profeſſors, whoſe dates I cannot aſſign. Robert Aggas died in London in 1679, aged about ſixty—but I know not what the author I quote means by a playhouſe in Covent-garden before the year 1679.—I ſuppoſe it ſhould be the theatre in Dorſet-gardens.

† Indorum Floridam provinciam habitantium Icones primum ibidem ad vivum expreſſæ a Jacopo Le Moyne cui nomen De Morgues 1591.

We

We have ſeen in the Life of Hilliard that Shoote and Bettes are mentioned as painters in miniature. The former I ſuppoſe was John Shute, who ſtyles himſelf paynter and architecte in a book written and publiſhed by him in folio in 1563, called, The firſt and chief groundes of architecture, uſed in all the auncient and famous monyments, with a farther and more ample diſcourſe uppon the ſame, than hitherto hath been ſet out by any other. The cuts and figures in the book are in a better ſtyle than ordinary; the author, as he tells the queen in the dedication, having been ſent into Italy in 1550 by the duke of Northumberland (in whoſe ſervice he had been), and who maintained him there in his ſtudies under the beſt architects. This perſon publiſhed another work, entitled, Two notable commentaries, the one of the original of the Turks, &c. the other of the warres of the Turke againſt George Scanderbeg, &c. tranſlated out of Italian into Engliſh. Printed by Rowland Hall 1562 *. Of Bettes, there were two of the name, Thomas and John, who, with ſeveral other painters of that time, are mentioned by Meres in his ſecond part of Wit's Commonwealth, publiſhed in 1598 at London. "As learned Greece had theſe excellent artiſts renowned for their learning, ſo England has theſe, Hilliard, Iſaac Oliver, and John de Cretz, very famous for their painting. So as Greece had moreover their painters, ſo in England we have alſo theſe, William and Francis Segar brethren, Thomas and John Bettes, Lockie, Lyne, Peake, Peter Cole, Arnolde, Marcus (Garrard), Jacques de Bruy, Cornelius, Peter Golchi, Hieronimo (de Bye), and Peter Vandevelde. As Lyſippus, Praxiteles and Pyrgoteles were excellent engravers, ſo have we theſe engravers, Rogers, Chriſtopher Switzer and Cure." I quote this paſſage to prove to thoſe who learn one or two names by rote, that every old picture they ſee is not by Holbein, nor every miniature by Hilliard or Oliver. By Nicholas Lockie, mentioned in this quotation, there are ſeveral portraits; Dr. Rawlinſon had one of Dr. John King biſhop of London, from which Simon Paſs engraved a plate. Stowe mentions one maſter Stickles, *an excellent architect* of that time, who, in 1596, built for a trial a pinnace that might be taken to pieces. Chron. p. 769.

In the liſt of new year's-gifts to queen Elizabeth, Bartholomew Campaine preſents one piece of cloth of ſilver ſtained with the half figure of Henry VIII. This might be the ſame perſon with one Campion, an engraver or chaſer of plate, whoſe name is preſerved in an old inventory of the goods, chattels,

* Ames's Hiſtory of Printing, p. 217.

jewels,

jewels, &c. of the earl of Suſſex taken at his death in 1583. There appear the names of the following artiſts; amongſt the gilt and ſilver plate, one great pair of gilt vaſes richly wrought by Derick; others made by Campion. Pots engraven and made by Martin, many other veſſels by Derick, and others by Metcalfe.

The contract for the tomb of this great peer, Thomas Radcliffe earl of Suſſex, lord chamberlain to the queen and a ſignal antagoniſt of Leiceſter, is ſtill extant *. He bequeathed 1500*l.* to be expended on it; and his executors, ſir Chriſtopher Wray, lord chief juſtice of her majeſty's bench, ſir Gilbert Gerard, maſter of the rolls, ſir Thomas Mildmay and others, agreed with Richard Stephens for the making and ſetting it up in Boreham church in Suffolk, where it ſtill remains. The whole charge paid to Stephens for his part of the work was 292*l.* -- 12*s.* -- 8*d.* In a liſt of debts to be paid after the earl's death by his executors, one was to † Horatio Palavicini; probably for a ſet of hangings mentioned in the inventory; and 6*l.* -- 16*s.* -- 0*d.* to Randolph the painter.

Richard

* This contract and inventory Vertue ſaw among the MSS. of Peter Leneve Norroy, a great antiquary. I do not doubt but conſiderable diſcoveries might be made of our old artiſts, particularly ~~architects~~, from papers and evidences in ancient families ‖.

† Sir Horatio Palavicini was collector of the pope's taxes in England in the reign of queen Mary; on whoſe death, and the change of religion that enſued, he took the liberty of keeping the money himſelf; and ſettling in England, he built a houſe in the Italian ſtyle with a loggia to the ſecond ſtory, with his arms over the portal, at Little Shelford; which was pulled down in 1750. He was alſo poſſeſſor of the eſtate and houſe at Baberham near Cambridge, where in the hall, on a coſtly chimney-piece, adorned with the hiſtory of Mutius Scævola, his arms ſtill remain. His family were buried at Baberham, as appears by ſeveral entries in the pariſh regiſter, where alſo is recorded the marriage of his widow (exactly a year and a day after ſir Horatio's death, who died July 6, 1600) thus, "Mr. Oliver Cromwell and the lady Anne Palavicini were married July 7, 1601." In a MS. of ſir John Crew, of Uthington, a great antiquary and herald, was this epitaph, corroborative of the tradition abovementioned:

Here lies Horatio Palavazene,
Who robb'd the pope, to lend the queene.
He was a theif. A theif! thou lyeſt;
For whie? he robb'd but Antichriſt.
Him Death wyth beſome ſwept from Babram
Into the boſome of oulde Abraham:
But then came Hercules with his club,
And ſtruck him down to Belzebub.

In Peck's Deſiderata Curioſa, vol. ii. p. 52, lib.

‖ In the Antiquarian Repertory publiſhed by Godfrey, and printed by Blyth in 1775, vol. i. p. 246, is a print of the tomb of Henry earl of Weſtmorland and his two wives, ordered in 1563, and exiſting in the church of Staindrop in Yorkſhire. It was executed, as appears from the inſcription, *by the hands of John Tarbetans.*

Richard Stephens above mentioned was a Dutchman, and no common artiſt. He was a ſtatuary, painter, and medalliſt. The figures on lord Suſſex's tomb were his work, and in a good ſtyle. In the family of Lumley are ſome portraits painted by him *, and among other accounts ſome of his receipts, as there are too in the poſſeſſion of the duke of Devonſhire; which makes it highly probable that the curious portraits at Hardwicke of queen Elizabeth, in a gown embroidered with ſea-monſters, the queen of Scots, both at whole length, and others, were painted by this Richard Stephens. But his beſt performances ſeem to have been his medals, which are bold and in good taſte. Mr. Bryan Fairfax had one with a lady's head in the dreſs of the times, and this legend,

Anna Poines, uxor Thomæ Heneage; under the buſt, 1562. Ste. H. F. that is, Stephens, Hollandus, fecit.

Dr. Meade had two more, one of William Parr marquis of Northampton; the other of Robert Dudley earl of Leiceſter, engraved in Evelyn's Diſcourſe on Engliſh medals. The author ſays, that when Leiceſter quitted Holland, he cauſed ſeveral medals to be engraved, which he gave to his friends there. The medal in queſtion is remarkable for the impertinence of the reverſe; ſheep grazing, and a dog turning from them; under his feet, Invitus deſero —round, Non gregem ſed ingratos. Vertue mentions others by the ſame workman, of the earl of Pembroke and ſir Thomas Bodley.

Robert Adams, ſurveyor of the queen's buildings, ſeems to have been a man of abilities. I cannot ſpecify his works in architecture, but there are two plans extant that he publiſhed: one is a large print of Middleburgh

lib. 7, it is ſaid, that when the lord Arundel was impriſoned by queen Elizabeth for accepting the title of count of the empire, he referred his caſe to ſir Horatio and others, adding theſe words in his letter to one of the principal lords of the court: "Neither doe I thinke England to be ſo unfurniſhed of experienced men, but that either ſir Horatio Palavicini, ſir Robert Sidney, Mr. Dyer, or ſome other, can witneſs a truth therein." But Palavicini had higher merit, as appears by an inconteſtable record; he was one of the commanders againſt the Spaniſh armada in 1588, and his portrait is preſerved amongſt thoſe heroes in the borders of the tapeſtry in the Houſe of Lords, engraved by Pine.

* Particularly John lord Lumley 1590. When Jervaſe ſaw this picture (on which the name of Stephens appears) it was ſo well coloured, and ſo like the manner of Holbein, that he concluded many pictures aſcribed to that maſter are the works of Stephens.

dated 1588; the other, of the ſame date, is a ſmall parchment roll, drawn with the pen, and entitled Thameſis Deſcriptio; ſhewing, by lines croſs the river, how far and from whence cannon-balls may obſtruct the paſſage of any ſhip upon an invaſion, from Tilbury to London, with proper diſtances marked for placing the guns. Adams was buried in an aiſle on the north ſide of the church of Greenwich with this inſcription: Egregio viro, Roberto Adams, operum regiorum ſuperviſori, architecturæ peritiſſimo. ob. 1595. Simon Baſil, operationum regiarum contrarotulator, hoc poſuit monumentum 1601.

Valerio Belli, called Valerio Vicentino, was a celebrated engraver of precious ſtones. Felibien ſays *, if his deſigns were equal to his execution, he might be compared with the ancients. He engraved caſkets and vaſes of rock cryſtal for pope Clement VII. and performed an infinite number of other works. He certainly was in England in this reign, and carved many portraits in cameo. Dr. Meade had a fine buſt of queen Elizabeth on onyx †, alto relievo in profile, and very large, by the hand of this maſter. I have a jewel by him, containing the head of lord treaſurer Burleigh, affixed to the back of an antique intaglia of Caracalla, and appendent to it a ſmaller head of the queen, both in cameo on onyx. The duke of Devonſhire has ſeveral of his works: two ‡ profiles in cameo of queen Elizabeth; another gem with the head of Edward VI. cameo on one ſide, and intaglia on the other; and two pieces of cryſtal with intaglias of ſeveral figures from the antique. To theſe two laſt is the ſculptor's name.

The ducheſs of Leeds has a ſingular curioſity by this hand: it is a pebble, in the ſhape of an oblong button; the upper ſide, brown, and very convex; the under, red and white, and ſomewhat concave. On the top is a profile of queen Elizabeth, incircled with foliage; at bottom, a knight completely armed, in the act of tilting: on the back ground the front of a caſtle with columns; on the baſis of which are the ſyllables, Eſ—ſex; intimating the earl to be her majeſty's knight. In the muſeum Treviſanum is a medallion of him in marble, another ſmaller in copper, on the back of it Valerio Belli Vicentino; and a third of his ſon, dated 1572.

* Vol. ii. p. 121. † Lord Charlemont bought it at Dr. Meade's ſale.
‡ The earl of Exeter has alſo one or two.

Among

Among the Harleian MSS. is a liſt of jewels belonging to queen Elizabeth: Item, a flower of gold garniſhed with ſparkes of diamonds, rubyes and ophals, with an agath of her majeſtie's viſnomy and a perle pendante with deviſes painted on it given by eight maſkers in the Chriſtmas week anno regni 24. The agate was perhaps the work of Vicentino.

It is certain, though the queen's œconomy or want of taſte reſtrained her from affording great encouragement to genius, that the riches and flouriſhing ſituation of the country offered ſufficient invitations to the arts. Archbiſhop Parker retained in his ſervice at Lambeth a printer, a painter, and more than one engraver. Of the latter, the principal were Berg or Hogen Berg, and Lyne above mentioned, who was probably his painter too. Prefixed to the archbiſhop's Life, printed at Lambeth, is a cut of his grace, inſcribed, R. Berg f. Above twenty books were publiſhed by the archbiſhop from his own printing-houſe: two only have this head. At Ruckolt in the pariſh of Low-layton in Eſſex (the manſion of the Hickses) was a large genealogy of the kings of England from the conqueſt to queen Elizabeth, with all the line of France and England under theſe two titles, Linea Valeſiorum et Linea Angliæ; at bottom the workman's name, Remigius Hogenbergius, ſervus D. Matt. archiep. Cant. ſculpſit 1574 *.

There was another ſuch genealogic chart, entitled, Regnum Britanniæ tandem plenè in Heptarchiam redactum a Saxonibus, expulſis Britannis, &c. A° 686. executed in wood very plain and well: the name, Richardus Lyne, ſervus D. Matth. archiep. Cant. ſculpſit 1574.

One Lyly too is mentioned as curious in copying the hands of ancient deeds, who was employed by the ſame patron.

Dr. John Twiſden, a divine of that age, was himſelf a performer in painting. He died at the age of eighty-five in 1588. Vertue was ſhowed a ſmall portrait of him neatly done by himſelf in oil on copper about forty years before his death.

But there was one gentleman in this reign, who really attained the perfec-

* Ames's Typographical Antiquities, p. 540.

tion of a maſter, ſir Nathaniel Bacon * knight of the bath, a younger ſon of the keeper, and half brother of the great ſir Francis. He travelled into Italy, and ſtudied painting there; but his manner and colouring approach nearer to the ſtyle of the Flemiſh ſchool. Peacham on limning, p. 126, ſays, "But none in my opinion deſerveth more reſpect and admiration for his ſkill and practice in painting, than maſter Nathaniel Bacon of Broome in Suffolk (younger ſon to the moſt honorable and bountifull-minded ſir Nicholas Bacon), not inferior in my judgment to our ſkillfulleſt maſters." At Culford, where he lived, are preſerved ſome of his works; and at Gorhambury, his father's ſeat, is a large picture in oil by him, of a cook-maid with dead fowls, admirably painted, with great nature, neatneſs and luſtre of colouring. In the ſame houſe is a whole length of him by himſelf †, drawing on a paper; his ſword and pallet hung up: and a half length of his mother by him. At Redgrave-hall in Suffolk were two more pieces by the ſame hand, which afterwards paſſed into the poſſeſſion of Mr. Rowland Holt: the one, Ceres with fruit and flowers; the other, Hercules and the Hydra. In Tradeſcant's Muſeum was a ſmall landſcape, painted and given to him by ſir Nathaniel Bacon.

Of the engravers in the reign of queen Elizabeth, who were many and of merit, I ſhall ſay nothing here; Vertue having collected an ample and ſeparate account of them, which will appear further on in this work. I ſhall only mention now, that that age reſembled the preſent in its paſſion for portraits of remarkable perſons. Stowe in his Annals, ſpeaking of the duke d'Alençon, who came over to marry the queen, ſays, "By this time his picture, ſtate and titles were advanced in every ſtationer's ſhop and many other public places ‡." The ſame author, mentioning ſir Francis Drake's return, ſays,

* He married the daughter of the famous ſir Thomas Greſham, by whom he was anceſtor of the preſent lord Townſhend. See Collins's Engliſh Baronets, vol. i. p. 4.

† His monument and buſt are in the church at Culford, with his pallet and pencils. There is another for him at Stiffkey in Norfolk, the inſcription on which may be ſeen in the appendix to Maſters's Hiſtory of Corpus Chriſti coll. Camb. p. 85. It is ſaid in the note, that ſir Nathaniel was famed for painting plants, and well ſkilled in their virtues.

‡ In the Cecil-papers is a letter to the lord mayor of London, dated July 21, 1561, telling him, "The queen's majeſty underſtandeth that certain book-binders and ſtationers utter certain papers wherein be printed the face of her majeſty and the king of Sweden; and although her highneſs is not miſcontented that either her own face or the ſaid king's ſhould be painted or portraited,



Se ipse pinxit. T. Chambars sculp.

Sr. NATHANIEL BACON.

From an Original at the Lord Viscount Grimstons, at Gorhambury.

ſays, there were books, pictures and ballads publiſhed of him." In another point too there was a parity; auctions were grown into vogue, and conſequently abuſe: the firſt orders for regulating them by the lord mayor were iſſued in that reign.

At the ſame period was introduced the cuſtom of publiſhing repreſentations of magnificent funerals. There is a long roll exhibiting the proceſſion at the obſequies of ſir Philip Sidney. It was (as is ſaid at the bottom of it) contrived and invented by Thomas Lant *, gentleman, ſervant to the ſaid honourable knight, and graven in copper by Derick or Theodor de Brie in the city of London 1587. It contains about thirty-four plates. Prefixed is a ſmall oval head of Mr. Lant, æt. 32. The ſame perſon wrote a treatiſe of Heraldry.

John Holland † of Wortwell eſq. living in 1586, is commended as an ingenious painter in a book called "The excellent Art of Painting," p. 20. But it is to the ‡ ſame hand to which this work owes many of its improvements, that I am indebted for the diſcovery of a very valuable artiſt in the reign of queen Elizabeth.

The eaſtern ſide of the college of Caius and Gonville at Cambridge, in which are the Portæ Virtutis et Sapientiæ, was built in the years 1566 and 1567. Theſe are joined by two long walls to the Porta Humilitatis, and in theſe are two little Doric frontiſpieces, all, in appearance, of the ſame date,

portraited; yet to be joined with the ſaid king, or with any other prince that is known to have made any requeſt in marriage to her majeſty, is not to be allowed: And therefore your lordſhip ſhould ſend for the warden of the ſtationers or other wardens that have ſuch papers to ſell, and cauſe ſuch papers to be taken from them and packed up together in ſuch ſort as none of them be permitted to be ſeen in any place." The effect of this order appears from a paſſage in Evelyn's Art of Chalcography: "Had queen Elizabeth been thus circumſpect, there had not been ſo many vile copies multiplied from an ill painting, as, being called in and brought to Eſſex-houſe, did for ſeveral years furniſh the paſtrymen with peels for the uſe of their ovens." p. 25.

* This Thomas Lant was portcullis purſuivant: there are ſeveral copies extant in MS. of a treatiſe called The Armoury of Nobility, firſt gathered by Robert Cook clarencieux, corrected by Robert Glover, Somerſet herald, and laſtly augmented with the knights of the garter by Thomas Lant, portcullis, anno 1589. One copy of this work is in the poſſeſſion of the rev. Mr. Charles Parkin of Oxburgh in Norfolk, to whom I am obliged for this and other curious communications.

† See the pedigree of Holland in Blomfield's Norfolk.

‡ Mr. Gray.

and ſhowing the Roman architecture reviving, with little columns and pilaſters, well enough proportioned in themſelves and neatly executed, though in no proportion to the building they were intended to adorn. In the entries of the college under the year 1575, are theſe words, "Porta, quæ honoris dicitur et ad ſcholas publicas aperit, a lapide quadrato duroque extruebatur, ad eam ſcilicet formam et effigiem, quam doctor Caius, dum viveret, architecto præſcripſerat, elaborata." This gate coſt 128*l.* -- 9*s.* -- 0*d.* Dr. Caius died July 29, 1573. In the ſame year are theſe words, "Poſitum eſt Joh. Caio ex alabaſtro monumentum ſummi decoris et artificii eodem in ſacelli loco, quo corpus ejus antea ſepeliebatur: cui præter inſculpta illius inſignia, et annotatum ætatis obituſque diem et annum (uti vivus executoribus ipſe præceperat) duas tantummodo ſententias has inſcripſimus, *Vivit poſt funera Virtus—Fui Caius.*" This monument (made to ſtand upon the ground, but now raiſed much above the eye on a heavy baſe projecting from the wall) is a ſarcophagus with ribbed work and mouldings, ſomewhat antique, placed on a baſement ſupporting pretty large Corinthian columns of alabaſter, which uphold an entablature, and form a ſort of canopy over it. The capitals are gilt, and painted with ugly ſcrolls and compartments, in the taſte of that reign. The charge of the founder's tomb was as follows:

For alabaſter and carriage	--	--	£ 10 -- 10 -- 0
To Theodore and others for carving		--	33 -- 16 -- 5
To labourers --	--	--	0 -- 18 -- 1
Charges extraordinary	--	--	2 -- 0 -- 2

Then in the year 1576 are theſe words, "In atrio doctorio Caii columna erecta eſt, eique lapis miro artificio elaboratus, atque in ſe 60 horologia complexus imponitur, quem THEODORUS HAVEUS Clevienſis, artifex egregius, et inſignis architecturæ profeſſor, fecit, et inſignibus eorum generoſorum, qui tum in collegio morabantur, depinxit; et velut monumentum ſuæ erga collegium benevolentiæ eidem dedicavit. Hujus in ſummitate lapidis conſtituitur ventilabrum ad formam Pegaſi formatum." That column is now deſtroyed, with all its ſun-dials; but when Loggan did his views of the colleges, the pillar (though not the dials) was yet ſtanding.

In the college is a good portrait on board of Dr. Keys (not in profile) undoubtedly original, and dated 1563, ætatis ſuæ 53, with Latin verſes and mot-

tos; and in the ſame room hangs an old picture (bad at firſt and now almoſt effaced by cleaning) of a man in a ſlaſhed doublet, dark curled hair and beard, looking like a foreigner, and holding a pair of compaſſes, and by his ſide a polyedron, compoſed of twelve pentagons. This is undoubtedly Theodore Havêus himſelf, who, from all theſe circumſtances, ſeems to have been an architect, ſculptor, and painter; and, having worked many years for Dr. Caius and the college, in gratitude left behind him his own picture.

In the gallery of Emanuel college, among other old pictures, is one with the following inſcription, recording an architect of the ſame age with the preceding: "Effigies Rodulphi Simons, architecti ſuâ ætate peritiſſimi, qui (præter plurima ædificia ab eo præclarè facta) duo collegia, Emanuelis hoc, Sidneii illud, extruxit integrè: magnam etiam partem Trinitatis reconcinnavit ampliſſimè." Head and hands, with a great pair of compaſſes.

In a book belonging to the jewel-office, in the poſſeſſion of the earl of Oxford, Vertue found mention "of a fair baſon and lair (ewer) gilt, the baſon having in the buſhel (body) a boy beſtriding an eagle, and the ewer of the worke of Groteſtain, with gooſes heads antique upon the handle and ſpoute, weighing together xx ounces." In the ſame book was this memorandum: "Remaining in the hands of Robert Brandon and Affabel Partrage, the queen's goldſmiths, four thouſand ounces of gilt plate, at five ſhillings and four-pence the ounce, in the ſecond year of the queen."

I ſhall conclude this reign with what, though executed in the time of her ſucceſſor, properly relates to that of Elizabeth. In the earl of Oxford's collection was an office-book, in which was contained an account of the charge of her majeſty's monument:

Paid to Maximilian Powtran	--	--	170*l.*
Patrick Blackſmith --	--	--	95*l.*
John de Critz *, the painter	--	--	100*l.*
Beſides the ſtone, the whole coſt	--	--	965*l* †.

* This is the painter mentioned above by Meres, and who, I ſuppoſe, gave the deſign of the tomb. One De Critz is often mentioned among the purchaſers of king Charles's pictures during the civil war, as will appear in Chap. IX.

† This monument, and thoſe of the queen of Scots, and of the two young princeſſes Mary and Sophia, daughters of king James, coſt 3500*l.*

SUPPLEMENT.

BY the favour of the earl of Warwick, I am enabled to bring to light a very capital artiſt, who deſigned or improved moſt of the principal and palatial edifices erected in the reigns of Elizabeth and James I. though even his name was totally forgotten. I am empowered by the ſame condeſcenſion to point out a volume of drawings of that individual architect

JOHN THORPE,

who has left a folio of plans, now in lord Warwick's poſſeſſion. There are not many uprights, but ſeveral ground plans of ſome of the palaces and many of the ſeats of the nobility, extant, erected, or altered at that period. Of ſome he names himſelf the author—of others he either deſigned, ſuperviſed, or propoſed alterations—though, according to the negligence of that age, he is not circumſtantial in particulars. There are ground plans of Somerſet-houſe; of Buckhurſt-houſe in Suſſex, an immenſe pile; of Woolaton; Copthall; Burleigh-houſe; Burleigh on the Hill * (the duke of Buckingham's); ſir Walter Cope's, now Holland-houſe at Kenſington; Giddy-hall in Eſſex; Audley-inn; Ampthill (now called Houghton); and Ampthill Old Houſe, another ſpacious palace in which Catherine of Arragon ſome time reſided, and of which he ſays he himſelf gave the plan of enlargement; and Kirby, of which he ſays he laid the firſt ſtone in 1570. The taſte of all theſe ſtately manſions was that baſtard ſtyle which intervened between Gothic and Grecian architecture; or which perhaps was the ſtyle that had been invented for the houſes of the nobility, when they firſt ventured, on the ſettlement of the kingdom after the termination of the quarrel between the Roſes, to abandon their fortified dungeons, and conſult convenience and magnificence; for I am perſuaded that what we call Gothic architecture was confined ſolely to religious buildings, and never entered into the decoration of private houſes. Thorpe's ornaments on the baluſtrades, porches, and outſides of windows are barbarous and ungraceful, and ſome of his vaſt windows advance outwards in a ſharp angle; but there is judgment in his diſpoſitions of apartments and offices, and

* Cliefden, built by the ſecond Villiers duke of Buckingham, was evidently copied in little from his father's ſeat Burleigh on the Hill.

he

he allots moſt ample ſpaces for halls, ſtaircaſes and chambers of ſtate. He appears alſo to have reſided at Paris, and even ſeems to have been employed there; at leaſt he gives alterations for the queen-mother's houſe *Faber St. Germains*, which I ſuppoſe means the Luxembourg in the fauxbourg St. Germain, and a plan of the houſe of monſieur Jammet (Zamet).

There are ſeveral other ſmaller ſeats and houſes in the book, ſome with the names of the gentlemen for whom they were built. One, which he calls *Cannons, his Father Fakes* houſe; and another is a whimſical edifice deſigned for himſelf, and forming the initial letters of his name IT conjoined by a corridore [which I have expreſſed by the dotted lines], and explained by this curious triplet,

Theſe two letters I and T,
Joined together as you ſee,
Is meant for a dwelling-houſe for me

JOHN THORPE.

The volume however is a very valuable record of the * magnificence of our anceſtors, and preſerves memorials of many ſumptuous buildings of which no other monument remains.

* There is a draught of the chapel of Henry VII. which he ſays coſt 14,000*l.*

CHAP. VIII.

Painters and other Artiſts in the Reign of JAMES I.

IT was well for the arts that king James had no diſpoſition to them: he let them take their own courſe. Had he felt any inclination for them, he would probably have introduced as bad a taſte as he did into literature. A prince who thought puns and quibbles the perfection of eloquence, would have been charmed with the monkeys of Hemſkirk and the drunken boors of Oſtade. James loved his eaſe and his pleaſures, and hated novelties. He gave himſelf up to hunting, and hunted in the moſt cumbrous and inconvenient of all dreſſes, a ruff and trowſer breeches. The nobility kept up the magnificence they found eſtabliſhed by queen Elizabeth, in which predominated a want of taſte, rather than a bad one. In more ancient times the manſions of the great lords were, as I have mentioned before, built for defence and ſtrength rather than convenience. The walls thick, the windows pierced wherever it was moſt neceſſary for them to look abroad, inſtead of being contrived for ſymmetry or to illuminate the chambers. To that ſtyle ſucceeded the richneſs and delicacy of the Gothic. As this declined, before the Grecian taſte was eſtabliſhed, ſpace and vaſtneſs ſeem to have made their whole ideas of grandeur. The palaces erected in the reign of Elizabeth by the memorable * counteſs of Shrewſbury, Elizabeth of Hardwicke, are exactly in this ſtyle. The apartments are lofty and enormous, and they knew not how to furniſh them. Pictures, had they had good ones, would be loſt in chambers of ſuch height: tapeſtry, their chief moveable, was not commonly perfect enough to be real magnificence. Fretted cielings, graceful mouldings of windows, and painted glaſs, the ornaments of the preceding age, were fallen into diſuſe. Immenſe lights compoſed of bad glaſs in diamond panes, caſt an air of poverty on their moſt coſtly apartments. That at Hardwicke, ſtill preſerved

* It is a tradition in the family of Cavendiſh, that a fortune-teller had told her, that ſhe ſhould not die while ſhe was building: accordingly ſhe beſtowed a great deal of the wealth ſhe had obtained from three huſbands in erecting large ſeats at Hardwicke, Chatſworth, Bolſover, and Oldcotes, and, I think, at Worksop; and died in a hard froſt when the workmen could not labour.

as



T. Chambars sculp.

PAUL VANSOMER.

as it was furniſhed for the reception and impriſonment of the queen of Scots, is a curious picture of that age and ſtyle. Nothing can exceed the expence in the bed of ſtate, in the hangings of the ſame chamber, and of the coverings for the tables. The firſt is cloth of gold, cloth of ſilver, velvets of different colours, lace, fringes, and embroidery. The hangings conſiſt of figures, large as life, repreſenting the virtues and vices, embroidered on grounds of white and black velvet. The cloths to caſt over the tables are embroidered and emboſſed with gold on velvets and damaſks. The only moveables of any taſte are the cabinets and tables themſelves, carved in oak. The chimneys are wide enough for a hall or kitchen, and over the arras are friezes of many feet deep with miſerable relievos in ſtucco repreſenting huntings. There and in all the great manſions of that age is a gallery, remarkable only for its extent. That at Hardwicke is of ſixty yards.

James built no palace himſelf. Thoſe erected by the nobles in his reign are much like what I have been deſcribing. Audley-inn *, one of the wonders of that age, deſerved little notice but for the prodigious ſpace it covered. Towards the end of that monarch's reign genius was called out and appeared. The magnificent temper or taſte of the duke of Buckingham led him to collect pictures, and pointed out the ſtudy of them to prince Charles. Rubens came over, Inigo Jones aroſe, and architecture broke forth in all the luſtre and purity of Rome and Athens.—But before I come to that period, I muſt clear my way by ſome account of the preceding artiſts. The firſt painter who ſeems to have arrived after the acceſſion of James was

PAUL VANSOMER,

a native of Antwerp. The accounts of him are extremely deficient, no author of the lives of painters mentioning him but Carl Vermander, who only ſays that Vanſomer was living when he wrote, and then reſided with his

* Dugdale, writing after the days of Inigo Jones, ſays, that this houſe was not to be equalled by any fabric in this realm, excepting Hampton-court. There are prints of Audley-inn in its grandeur by Winſtanley, who lived at Littlebury near it, where, within my memory, was his houſe, remarkable for ſeveral mechanic tricks, known by the name of WINSTANLEY'S WONDERS. His plates of Audley-inn are extant, but the prints are very ſcarce. Part of the edifice was taken down about forty years ago, and a greater part, with the magnificent gallery, was demoliſhed after the deceaſe of the laſt earl of Suffolk of that line.

brother Bernard at Amſterdam. Yet Vanſomer as a painter of portraits was a very able maſter. The picture of the lord chamberlain William earl of Pembroke, half length at St. James's, is an admirable portrait; and a whole length at Chatſworth of the firſt earl of Devonſhire in his robes, though aſcribed to Mytens, I ſhould think was painted by the ſame hand. Mytens was much colder in his colouring and ſtiff in his drawing *. Both theſe portraits are bold and round, and the chiaro ſcuro good. The earl of Devonſhire is equal to the pencil of Vandyck, and one of the fineſt ſingle figures I have ſeen. In what year Vanſomer came to England we do not know; certainly as early as 1606, between which and 1620 he did ſeveral pictures. I ſhall mention but a few, that are indubitably his, from whence by compariſon his manner may be known.

James I. at Windſor, behind him a view of Whitehall.

Anne of Denmark, with a proſpect of the weſt end of St. Paul's.

The ſame king at Hampton-court, armour lying by him on the ground; better than the former. Dated 1615.

His queen, in blue, with a horſe and dogs; alſo at Hampton-court. This picture is imitated in the tapeſtry at Houghton.

Three ladies, 1615, at Ditchley: lady Morton in purple; another, with yellow lace about her neck and a gauze ſcarf; the third in black, with a crape over her forehead.

Lord chancellor Bacon and his brother Nicholas at Gorhambury.

Sir Simon Weſton, brother of lord treaſurer Portland, whole length with a pike in his hand, 1608, æt. 43. This piece was in the poſſeſſion of the lord chief juſtice Raymond.

Marquis of Hamilton with the white ſtaff, at Hampton-court.

Vanſomer died about the age of forty-five, and was buried at St. Martin's

* Mytens improved ſo much in his later portraits, that this character muſt be read with allowances; and on ſtudying more of his works, I cannot determine whether the portrait at Chatſworth is not painted by him, as conſtant tradition ſays it was. In general, the portraits by Vanſomer and Mytens, when at whole length, may be thus diſtinguiſhed: Vanſomer commonly placed his on a mat; Mytens, on a carpet.

in



T. Chambars sculp.

CORNELIUS JANSEN.

in the Fields, as appears by the regiſter, January 5, 1621: Paulus Vanſomer, pictor eximius, ſepultus fuit in eccleſiâ.

CORNELIUS JANSEN,

generally, but inaccurately, called Johnſon, was, according to Sandrart, born in London of Flemiſh parents; but Vertue, and the author of An eſſay towards an Engliſh ſchool, ſay it was at Amſterdam, where the latter aſſerts that he reſided long; the former, that he came over young; which, conſidering how late he lived, I ſhould be inclined to believe, if Vertue did not at the ſame time pronounce that his earlieſt performances are his beſt: ſo good a ſtyle of colouring was hardly formed here. His pictures are eaſily * diſtinguiſhed by their clearneſs, neatneſs and ſmoothneſs. They are generally painted on board, and, except being a little ſtiff, are often ſtrongly marked with a fair character of nature, and remarkable for a lively tranquillity in the countenances. His draperies are ſeldom but black. I have two portraits by him of ſingular merit; one of Mr. Leneve, maſter of the company of merchant-taylors; the other of ſir George Villiers, father of the great duke of Buckingham, leſs handſome, but extremely like his ſon. One of his hands reſts on the head of a grey-hound, as fine as the animals of Snyder.

Janſen's firſt works in England are dated about 1618. He dwelt in the Black-friars, and had much buſineſs. His price for a head was five broad pieces. He painted too in ſmall in oil, and often copied his own works in that manner. In the family of Verney were the portraits of ſir Robert Heath and his lady in both ſizes. At Caſhiobury is a large piece, curious, but ſo inferior to Janſen's general manner, that, if his name were not to it, I ſhould doubt its being of his hand. It repreſents Arthur lord Capel, who was beheaded, his lady and children. Behind them is a view of the garden at Hadham, at that time the chief ſeat of the family. Between the years 1630 and 1640 Janſen lived much in Kent, at a ſmall village called Bridge near Barhamdown, and drew many portraits for gentlemen in the neighbourhood, particularly of the families of Auger, Palmer, Hammond and Bowyer. One of his beſt works was the picture of a lady Bowyer, of the family of Auger, called for her exquiſite beauty *The Star in the Eaſt*. At Sherburn caſtle in Dorſetſhire is a head of Elizabeth Wriotheſley eldeſt daughter of Henry earl

* He ſometimes put this mark on his pictures, ℱ fecit.

of Southampton, and wife of William lord Spenſer, her head richly dreſſed, and a picture in a blue enamelled caſe at her breaſt. This picture is well coloured, though not equal to another at the ſame ſeat, a half length of her mother, Elizabeth, daughter of John Vernon, wife of earl Henry. Her clothes are magnificent, and the attire of her head, ſingular, a veil turned quite back. The face and hands are coloured with incomparable luſtre, and equal to any thing this maſter executed. There is alſo a half length in black ſatin of John Digby, firſt earl of Briſtol, young and remarkably handſome. It is aſcribed to Janſen, but is faintly coloured, and evidently in the manner of Vandyck, whom perhaps he imitated as well as rivalled.

Janſen's fame declined * on the arrival of Vandyck; and the civil war breaking out, Cornelius, at the importunity of his wife, quitted England. His paſs is recorded in the Journals of the Commons:

October 10, 1648. Ordered, that Cornelius Johnſon, picture-drawer, ſhall have Mr. Speaker's warrant to paſs beyond ſeas with Emanuel Paſſe, George Hawkins; and to carry with him ſuch pictures and colours, bedding, houſhold ſtuff, pewter and braſs, as belongs unto himſelf.

He retired firſt to Midelburg and then to Amſterdam, where he continued to paint, and died in 1665 †. His wife's name was Elizabeth Beck, to whom he was married in 1622. They had a ſon Cornelius, bred to his father's profeſſion, which he followed in Holland, where he died poor, being ruined by the extravagance of a ſecond wife. The ſon drew the duke of Monmouth's picture, as he was on the point of ſailing for his unfortunate expedition to England.

A ſiſter of Cornelius Janſen the elder was ſecond wife of ‡ Nicaſius Ruſſel or Rouſſel of Bruges, jeweller to the kings James and Charles the firſt. They had many children. To one of the ſons born in 1619 Cornelius Janſen was godfather, and the widow of Iſaac Oliver, godmother. Theodore Ruſſel, an elder ſon, was born in 1614, and lived nine years with his uncle Cornelius Janſen, and afterwards with Vandyck, whoſe pictures he copied very tolerably

* At lord Pomfret's at Eaſton was a portrait of Charles I. by Janſen.

† Sandrart, p. 314.

‡ In the catalogue of king Charles's pictures is mentioned a portrait drawn by George Spence of Nuremberg, and bought of Nicaſius Ruſſel, p. 135.

on



Ant.van Dyck. pinx.t A.Bannerman.sculp.

DANIEL MYTENS.

on ſmall pannels: many of them are in a private apartment at Windſor, at Warwick-caſtle, and in the collection of the ducheſs dowager of Argyle. Ruſſel chiefly was employed in the country in the families of the earls of Eſſex and Holland, and was a lover of his eaſe and his bottle. He was father of Antony Ruſſel, a painter, from whom Vertue received theſe particulars, and at whoſe houſe he ſaw a picture of Cornelius Janſen, his wife and ſon, drawn by Adrian Hanneman, who courted Janſen's niece, but was diſappointed.

DANIEL MYTENS,

of the Hague, was an admired painter in the reigns of king James and king Charles. He had certainly ſtudied the works of Rubens before his coming over: his landſcape in the back grounds of his portraits is evidently in the ſtyle of that ſchool; and ſome of his works have been taken for Vandyck's. The date of his arrival is not certain; probably it was in hopes of ſucceeding Van Somer: but though he drew ſeveral of the court, he was not formally employed as the king's painter till the reign of Charles. His patent is preſerved in Rymer's Fœdera, vol. xviii. p. 3.

I found the minute of the docquet warrant for this among the Conway papers in theſe words:

The office of one of his majeſty's picture-drawers in ordinary, with the fee of 20*l.* per ann. graunted to Daniell Mitens during his life. Subſcribed by order from the lord chamberlain. Procured by Mr. Endimyon Porter, May 30, 1625.

And among the ſame MSS. is the following docquet-warrant:

July 31, 1626. A warrant to the exchequer to paie unto Daniell Mittens his majeſty's *picturer* the ſomme of 125*l.* for divers pictures by him delivered to ſondry perſons by his majeſty's ſpecial direction. By order of the lord chamberlaine of his majeſty's houſhold, procured by the lord Conway.

At Hampton-court are ſeveral whole lengths of princes and princeſſes of the houſe of Brunſwick-Lunenburgh, and the portrait of Charles Howard earl of Nottingham. At Kenſington is Mytens's own head. At Knowle, Lionel Cranfield earl of Middleſex, lord treaſurer, with his white ſtaff, whole length. A ſmall bell on the table has theſe letters, D. M. E. 1623. It was

more common for him to paint a ſlip of paper on his pictures, inſcribed only with the names or titles of the perſons repreſented. At lady Elizabeth Germain's at Drayton, is a very fine whole length of Henry Rich earl of Holland, in a ſtriped habit with a walking-ſtick. At St. James's * is Jeffery Hudſon the dwarf, holding a dog by a ſtring, in a landſcape, coloured warmly and freely like Snyder or Rubens. Mytens drew the ſame figure in a very large picture of Charles I. and his queen, which was in the poſſeſſion of the late earl of Dunmore, but the ſingle figure is much better painted. The hiſtory of this diminutive perſonage was ſo remarkable, that the reader will perhaps not diſlike the digreſſion.

He was born at Oakham in Rutlandſhire † in 1619, and about the age of ſeven or eight, being then but eighteen inches high, was retained in the ſervice of the duke of Buckingham, who reſided at Burleigh on the Hill. Soon after the marriage of Charles I. the king and queen being entertained at Burleigh, little Jeffery was ſerved up to table in a cold pie, and preſented by the ducheſs to the queen, who kept him as her dwarf. From ſeven years of age till thirty he never grew taller; but after thirty he ſhot up to three feet nine inches, and there fixed. Jeffery became a conſiderable part of the entertainment of the court. Sir William Davenant wrote a poem called Jeffreidos, on a battle between him and a turkey-cock ‡; and in 1638 was publiſhed a very ſmall book called the New-year's Gift, preſented at court from the lady Parvula to the lord Minimus (commonly called little Jeffery) her majeſty's ſervant, &c. written by Microphilus, with a little print of Jeffery prefixed. Before this period Jeffery was employed on a negotiation of great importance. He was ſent to France to fetch a midwife for the queen; and on his return with this gentlewoman, and her majeſty's dancing-maſter, and many rich preſents to the queen from her mother Mary de' Medici, he was taken by the Dunkirkers §. Jeffery, thus made of conſequence, grew to think himſelf really ſo. He had borne with little temper the teaſing of the courtiers and domeſtics, and had many ſquabbles with the king's gigantic porter ‖. At

* The picture of the queen of Scots at St. James's is a copy by Mytens.

† See Fuller and Wright's Rutlandſhire.

‡ The ſcene is laid at Dunkirk, and the midwife reſcues him from the fury of his antagoniſt.

§ It was in 1630. Beſides the preſent he was bringing for the queen, he loſt to the value of 2500 *l.* that he had received in France on his own account from the queen-mother and ladies of that court.

‖ A bas-relief of this dwarf and giant is to be ſeen

At laſt being provoked by Mr. Crofts, a young gentleman of family, a challenge enſued: and Mr. Crofts coming to the rendezvous armed only with a ſquirt, the little creature was ſo enraged that a real duel enſued; and, the appointment being on horſeback with piſtols, to put them more on a level, Jeffery with the firſt fire ſhot his antagoniſt dead. This happened in France, whither he had attended his miſtreſs in the troubles. He was again taken priſoner by a Turkiſh rover, and ſold into Barbary. He probably did not long remain in ſlavery; for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the queen to France, where he remained till the reſtoration. At laſt, upon ſuſpicion of his being privy to the Popiſh plot, he was taken up in 1682, and confined in the Gate-houſe Weſtminſter, where he ended his life in the ſixty-third year of his age.

Mytens remained in great reputation till the arrival of Vandyck, who being appointed the king's principal painter, the former in diſguſt aſked his majeſty's leave to retire to his own country; but the king, learning the cauſe of his diſſatisfaction, treated him with much kindneſs, and told him that he could find ſufficient employment both for him and Vandyck. Mytens conſented to ſtay, and even grew intimate, it is probable, with his rival; for the head of * Mytens is one of thoſe painted among the profeſſors by that great maſter.

Whether the ſame jealouſy operated again, or real decline of buſineſs influenced him, or any other cauſe, Mytens did not ſtay much longer in England. We find none of his works here after the year 1630. Yet he lived many years afterwards. Houbraken quotes a regiſter at the Hague dated in 1656, at which time it ſays Mytens painted part of the cieling of the town-hall there; the ſubject is, Truth writing hiſtory on the back of Fame.

Theſe were the moſt conſiderable painters in oil in the reign of James: there were undoubtedly ſeveral others of inferior rank, whoſe names are not come down to us, except two or three; and of one of thoſe I find nothing but this ſhort note from Baglione †:

ſeen fixed in the front of a houſe near the end of Bagnio court on the eaſt ſide of Newgate-ſtreet. Probably it was a ſign. Oliver Cromwell too had a porter of an enormous height, whoſe ſtandard is recorded by a large O on the back of the terrace at Windſor, almoſt under the window of the gallery. This man went mad and proph-

ſied. In Whitechapel was a ſign of him taken from a print of St. Peter.

* In ſome of the firſt impreſſions the name of Iſaac appears in this plate, inſtead of Daniel. It was corrected afterwards.

† Page 186.

Chriſtophano Roncalli, pittore, andò per la Germania, per la Fiandra, per l'Olanda, per l'*Inghilterra*, per la Francia; e finalmente carico d'honori e di 74 anni finì il corſo 1626 *. I ſhould not mention ſuch ſlight notices, but that they may lead to farther diſcoveries. Another was a more remarkable perſon, eſpecially in the ſubſequent reign; but in a work of this nature it is impoſſible not to run the ſubjects of one chapter into thoſe of another, taking care however to diſtribute them, as they ſerve beſt to carry on the chronologic ſeries. His name was

ROBERT PEAKE.

The earlieſt mention of him that appears is in the † books of the lord Harrington treaſurer of the chambers, N° 78, 79, being accounts of monies received and paid by him:

Item, paid to Robert Peake ‡, picture-maker, by warrant from the council October 4, 1612, for three ſeveral pictures made by him at the commandment of the duke of York his officers, and given away and diſpoſed of by the duke's grace, twenty pounds.

It does not appear whether theſe pictures were in oil or water-colours; I ſhould rather ſuppoſe portraits in miniature of (king Charles the firſt then) the duke of York: but that Peake painted in oil is aſcertained by Peacham in his book of limning, where he expreſsly celebrates his good friend Mr. *Peake* and Mr. Marquis § for oil-colours. Peacham himſelf was a limner, as he tells us in the ſame book, having preſented a copy of his majeſty's Baſilicon Doron illuminated to Prince Henry.

Peake was originally a picture-feller by Holborn-bridge, and had the honour of being Faithorn's maſter, and, what perhaps he thought a greater honour, was knighted at Oxford, March 28, 1645. The diſorders of the times confounding all profeſſions, and no profeſſion being more bound in gratitude to take up arms in the defence of king Charles, ſir Robert Peake entered into the ſervice, and was made a lieutenant-colonel, and had a command in Baſing-

* He died at Rome.

† They were in the collection of the late Dr. Rawlinſon.

‡ Mr. Pennant in his Tour to Scotland, vol. ii. p. 12, mentions a family picture done by one [illegible]. Of this man I find no other mention.

§ Tobias Ratcliff, but by the account he was rather a picture-maker than a painter, in this reign.

houſe



Jeaffreson pinx. T. Chambars sculp.

PETER OLIVER.

houſe when it was beſieged; where he perſuaded his diſciple Faithorn to enliſt under him, as the latter in his dedication of the Art of Graving to ſir Robert expreſsly tells him, and where Peake himſelf was taken priſoner *. He was buried in the church of St. Stephen, London †.

Miniature makes a great figure in this reign by the luſtre thrown on it by

PETER OLIVER,

the eldeſt ſon of Iſaac Oliver, and worthy of being compared with his father. In ſome reſpects the ſon even appears the greater maſter, as he did not confine his talent to ſingle heads. Peter copied in water-colours ſeveral capital pictures with ſignal ſucceſs. By the catalogues of king Charles I. and king James II. it appears that there were thirteen pieces of this maſter in the royal collection, chiefly hiſtoric miniatures: ſeven of them are ſtill preſerved in queen Caroline's cloſet at Kenſington. At the earl of Exeter's at Burleigh is the ſtory of Venus and Adonis, painted by Peter, and dated 1631. Vertue mentions another, which was in Mr. Halſted's ſale in May 1726; it repreſented Joſeph, the Virgin, and the Child aſleep, eight inches wide and five high. On it was written his name, with the termination French, P. Olivier fecit, 1628. Another piece, a fine drawing in Indian ink, was copied by him from a picture of Raphael in the collection of king Charles, St. John preſenting a croſs to the Child, kneeling before the Virgin. The original was ſold after the king's death to the Spaniſh embaſſador for 600*l.* Jerome Laniere bought Peter's drawing, and ſold it for twenty guineas to Mr. John Evelyn, from whom it came to the preſent ſir John Evelyn. The duke of Devonſhire has the portrait of Edward VIth when an infant, the drapery highly ornamented and finiſhed; a copy from Holbein ‡. Lady Elizabeth Germain has at Drayton the Madonna and Child. The fineſt work of Peter Oliver, in my opinion, is the head of his own wife, in the cabinet of the ducheſs of Portland: it is life itſelf. I doubt whether his father ever excelled this piece. I have a head of the ſame woman drawn with black lead on the leaf of a vellum pocket-book; on the reverſe is his own portrait in profile; both maſ-

* See A letter from Oliver Cromwell to the ſpeaker of the houſe of commons, on the reduction of Baſing-houſe. Printed in the Annual Regiſter for 1761.

† Payne Fiſher's catal. of monuments.

‡ In the firſt edition I, by miſtake, aſcribed this to Iſaac Oliver; but Peter's mark is upon it.

terly: and in black and red chalk I have a boy's head, larger than he generally painted, of great nature and vivacity. At Kenſington below ſtairs is the portrait of Peter Oliver by Hanneman, who painted the wife too; but I know not where the latter is *.

It is extraordinary † that more of the works ‡ of this excellent maſter are not known, as he commonly made duplicates of his pictures, reſerving one of each for himſelf. On this ſubject Ruſſel the painter, related to or connected with the Olivers, told Vertue a remarkable ſtory. The greater part of the collection of king Charles being diſperſed in the troubles, among which were ſeveral of the Olivers, Charles II. who remembered, and was deſirous of recovering them, made many enquiries about them after the reſtoration. At laſt he was told by one Rogers § of Iſleworth, that both the father and ſon were dead, but that the ſon's widow was living at Iſleworth, and had many of their works. The king went very privately and unknown with Rogers to ſee them: the widow ſhowed ſeveral finiſhed and unfiniſhed, with many of which the king being pleaſed, aſked if ſhe would ſell them: ſhe replied, ſhe had a mind the king ſhould ſee them firſt, and if he did not purchaſe them, ſhe ſhould think of diſpoſing of them! The king diſcovered himſelf; on which ſhe produced ſome more pictures which ſhe ſeldom ſhowed. The king deſired her to ſet her price: ſhe ſaid ſhe did not care to make a price

* Since this work was firſt publiſhed, a valuable treaſure of the works of this maſter and of his father Iſaac was diſcovered in an old houſe in Wales, which belonged to a deſcendent of ſir Kenelm Digby. The lateſt are dated 1633; but being encloſed in ivory and ebony caſes, and the whole collection locked up in a wainſcot box, they are as perfectly preſerved as if newly painted. They all repreſent ſir Kenelm and perſons related to or connected with him. There are three portraits of himſelf, ſix of his beloved wife at different ages, and three triplicates of his miſtreſs, all three by Iſaac Oliver, as is lady Digby's mother, which I have mentioned before. But the capital work is a large miniature copied from Vandyck, of ſir Kenelm, his wife and two ſons, the moſt beautiful piece of the ſize that I believe exiſts. There is a duplicate of ſir Kenelm and lady Digby from the ſame picture, and though of not half the volume, ſtill more highly finiſhed. This laſt piece is ſet in gold, richly inlaid with flowers in enamel, and ſhuts like a book. All theſe with ſeveral others I purchaſed at a great price, but they are not to be matched.

† Sir Andrew Fountaine loſt many miniatures by a fire at White's original chocolate-houſe in St. James's-ſtreet, about thirty years ago, where he had hired two rooms for a repoſitory of part of his collection. Probably ſome of the works of the Olivers, of Cooper, &c. were deſtroyed there.

‡ Peter Oliver etched a few ſmall hiſtories, but Vertue does not ſpecify the ſubjects.

§ Vertue ſays he was very great at court; it was probably Progers, well known for being employed in the king's private pleaſures. See Memoires de Grammont.

with

with his majeſty, ſhe would leave it to him; but promiſed to look over her huſband's books, and let his majeſty know what prices his father the late king had paid. The king took away what he liked, and ſent Rogers to Mrs. Oliver with the option of 1000*l.* or an annuity of 300*l.* for her life. She choſe the latter. Some years afterwards it happened that the king's miſtreſſes having begged all or moſt of theſe pictures, Mrs. Oliver, who was probably a prude, and apt to expreſs herſelf like a prude, ſaid, on hearing it, that if ſhe had thought the king would have given them to ſuch whores, and ſtrumpets, and baſtards, he never ſhould have had them. This reached the court, the poor woman's ſalary was ſtopped, and ſhe never received it afterwards. The reſt of the limnings which the king had not taken, fell into the hands of Mrs. Ruſſel's father.

Peter Oliver, ſays Vertue, died about the year 1664, aged near 60; but this muſt be a miſtake, as his father's drawing at Kenſington finiſhed by the ſon is dated 1616, when by that account Peter was not above twelve years old. From his age, and the ſtory of his widow, it is more likely that he died before the reſtoration. Probably the date 1664 ſhould be 1654. He was buried with his father in the Black-fryars.

As in none of theſe accounts mention is made of any children of Peter Oliver, I conclude that Iſaac Oliver, glaſs-painter, born in 1616, was ſon of the younger brother James. Among the verſes printed by the univerſity of Cambridge in 1638 on the death of Mr. Edward King, Milton's Lycidas, one of the Engliſh copies is inſcribed, Iſaac Oliver *; who, I ſuppoſe, was the glaſs-painter, and then about the age of twenty-two, as appears from the following inſcription on a painted window in Chriſt-church Oxford, Φliver ætat. ſuæ 84, anno 1700, pinxit deditque. The ſtory is St. Peter delivered out of priſon, the drawing and execution good, but the colouring in ſome parts faint. The long life of this perſon†, eſtimable for his own merit and that of his family, ſerved almoſt alone to preſerve the ſecret of painting on glaſs—a ſecret which however has never been loſt, as I ſhall ſhow in a moment by a regular ſeries of the profeſſors. The firſt interruption given to it was by the reforma-

* Peck's Life of Milton, p. 36.

† After the fire of London he was employed jointly with Mr. Hooke in ſurveying and laying out the ground for rebuilding the city. See Biogr. Britann. vol. iv. p. 2654, marginal note. There is a mezzotinto of Egbert Hemſkirk ſould by J. Oliver at the Eagle and Child on Luddgate-hill; and another of James II. on his throne with addreſſers thanking him for his declaration of liberty of conſcience. Vide Granger's Catalogue of Engliſh heads.

tion,

tion, which baniſhed the art out of churches; yet it was in ſome meaſure kept up in the eſcutcheons of the nobility and gentry in the windows of their ſeats. Towards the end of queen Elizabeth it was omitted even there, yet the practice did not entirely ceaſe. The chapel of our lady at Warwick was ornamented anew by Robert Dudley earl of Leiceſter and his counteſs, and the cypher of the glaſs-painter's name yet remains with the date 1574; and in ſome of the chapels at Oxford the art again appears dating itſelf in 1622 by the hand of no contemptible maſter. I could ſupply even the gap of forty-eight years by many dates on Flemiſh glaſs; but nobody ever ſuppoſed that the ſecret was loſt ſo early as the reign of James I. and that it has not periſhed ſince will be evident from the following ſeries reaching to the preſent hour:

The portraits in the windows of the library at All-Souls, Oxford.

In the chapel at Queen's-college twelve windows, dated 1518.

RC a cypher on the painted glaſs in the chapel at Warwick, 1574.

The windows at Wadham college; the drawing pretty good, and the colours fine, by Bernard Van Linge, 1622.

In the chapel at Lincoln's-inn, a window with the name of Bernard, 1623. This was probably the preceding Van Linge.

In the chapel at Wroxton ſtories from the Bible by Bernard Van Linge, 1632.

In Chriſt-church, Oxford, by Abraham Van Linge, 1640.

In the church of St. Leonard Shoreditch, two windows by Baptiſta Sutton, 1634.

The eaſt window in the chapel at Univerſity-college. Hen. Giles * pinxit, 1687. There are eight or ten more dated 1640.

— at Chriſt-church, Iſaac Oliver, aged 84, 1700.

Window in Merton-chapel, William Price †, 1700.

* In Mr. Thoreſby's muſeum was "the picture of Mr. Henry Gyles, (called there) the famous glaſs-painter at York, wrote in mezzotinto by the celebrated Mr. Francis Place, when that art was known to few others. Bought with other curioſities of Mr. Gyles's executors." See Thoreſby's Ducatus Leodienſis, p. 492.

† He died in 1722.



John Rowel.

Windows at Queen's, New-college and Maudlin, by William Price, the ſon, now living *, whoſe colours are fine, whoſe drawing good, and whoſe taſte in ornaments and moſaic is far ſuperior to any of his predeceſſors, is equal to the antique, to the good Italian maſters, and only ſurpaſſed by his own ſingular modeſty †.

EDWARD NORGATE,

though of a very inferior walk in the profeſſion, deſerves to be remembered for his uncommon excellence in his way. He was ſon of Dr. Robert Norgate, maſter of Bennet-college Cambridge, where Edward was born. He was brought up by Nicholas Felton biſhop of Ely, who married his mother, and who obſerving his inclination to limning and heraldry permitted him to indulge his genius. As he had good judgment in pictures, he was ſent into Italy by the great collector Thomas earl of Arundel to make purchaſes for him; but returning by Marſeilles, and by ſome accident being diſappointed of the remittances he expected, and totally unknown there, he was obſerved by a French gentleman to walk many hours every day on the cours in a diſconſolate manner. The gentleman, enquiring into his circumſtances, told him,

* He died a bachelor at his houſe in Great Kirby-ſtreet, Hatton-garden, July 16, 1765.

† It may not be unwelcome to the curious reader to ſee ſome anecdotes of the revival of taſte for painted glaſs in England. Price, as I have ſaid, was the only painter in that ſtyle for many years in England. Afterwards, one Rowell, a plumber at Reading, did ſome things, particularly for the late Henry earl of Pembroke; but Rowell's colours ſoon vaniſhed. At laſt he found out a very durable and beautiful red; but he died in a year or two, and the ſecret with him. A man at Birmingham began the ſame art in 1756 or 57, and fitted up a window for lord Lyttelton in the church of Hagley, but ſoon broke. A little after him one Peckitt at York began the ſame buſineſs, and has made good proficience. A few lovers of the art collected ſome diſperſed panes from ancient buildings, particularly the late lord Cobham, who erected a gothic temple at Stowe, and filled it with arms of the old nobility, &c. About the year 1753, one Aſciotti an Italian, who had married a Flemiſh woman, brought a parcel of painted glaſs from Flanders, and ſold it for a very few guineas to the honourable Mr. Bateman of Old Windſor. Upon that I ſent Aſciotti again to Flanders, who brought me 450 pieces, for which, including the expence of his journey, I paid him thirty-ſix guineas. His wife made more journeys for the ſame purpoſe, and ſold her cargoes to one Palmer, a glazier in St. Martin's-lane, who immediately raiſed the price to one, two, five guineas for a ſingle piece, and fitted up entire windows with them, and with moſaics of plain glaſs of different colours. In 1761, Paterſon, an auctioneer at Eſſex-houſe in the Strand, exhibited the firſt auctions of painted glaſs, imported in like manner from Flanders. All this manufacture conſiſted in rounds of ſcripture-ſtories, ſtained in black and yellow, or in ſmall figures of black and white, birds and flowers in colours, and Flemiſh coats of arms.

that

that perceiving he was able to walk at leaſt twenty miles a day, if he would ſet out on his journey homewards, he would furniſh him handſomely for a footman; by which aſſiſtance Norgate arrived in his own country *. Among the accounts of the lord Harrington quoted above, is the following entry:

Paid to Edward Norgate by warrant from the council April 24, 1613, for his paynes taken to write and lymne in gold and colours certain letters written from his majeſty to the king of Perſia, the ſum of ten pounds.

Theſe letters were undoubtedly in anſwer to thoſe brought by that ſingular adventurer ſir Antony Shirley, embaſſador *from* the Sophy *to* his own ſovereign.

The warrant for reſtoring the uſe of the old Engliſh march, which I have ſet forth in the Catalogue of Noble Authors, was illuminated by this perſon; but the beſt evidence of his abilities is a curious patent lately diſcovered. The preſent earl of Stirling received from a relation an old box of neglected writings, among which he found the original commiſſion of Charles I. appointing his lordſhip's predeceſſor Alexander earl of Stirling commander in chief of Nova Scotia, with the confirmation of the grant of that province made by James I. In the initial letter are the portraits of the king ſitting on the throne delivering the patent to the earl, and round the border repreſentations in miniature of the cuſtoms, huntings, fiſhings and productions of the country, all in the higheſt preſervation, and ſo admirably executed, that it was believed of the pencil of Vandyck. But as I know no inſtance of that maſter having painted in this manner, I cannot doubt but it was the work of Norgate, allowed the beſt illuminator of that age, and generally employed, ſays Fuller, to make the initial letters in the patents of peers and commiſſions of embaſſadors. Fuller concludes his account of him in theſe words: "He was an excellent herald by the title of ————†, and, which was the crown of all, a right honeſt man. Exemplary his patience in his ſickneſs (whereof I was an eye-witneſs), though a complication of diſeaſes, ſtone, ulcer in the bladder, &c. ſeized on him." He died at the Herald's office December 23, 1650.

* Fuller's Worthies in Cambridgeſhire.

† It is extraordinary that Fuller, who was acquainted with him, did not know the title of his office. It appears by the warrant for the march, that Norgate was Windſor-herald. He was alſo clerk of the ſignet. Vide Maſters's Hiſtory of Corpus Chriſti Coll. Camb. p. 118.

SOLOMON

SOLOMON DE CAUS,

a Gaſcon, was prince Henry's drawing-maſter. All * we know of him is, that in 1612, the year of the prince's death, he publiſhed a book †, entitled, La Perſpective, ou Raiſon des ombres et miroirs, with ſeveral engraved plates, folio ‡. It is addreſſed from Richmond palace to prince Henry, after he had been, as he tells his highneſs, two or three years in his ſervice; and another tract in folio on mechanic powers, 1682.

This young prince was a great lover of the arts, and laid the foundation of the collection which his brother completed. The medals were purchaſed by him; and Vanderdort, in his catalogue, mentions ſeveral ſtatues and pictures which king Charles inherited from prince Henry. In the appendix to Birch's Life of this prince are ſeveral letters from ſir Edward Conway; in one § of which he mentions having bought a picture of the Four Evangeliſts, whom he calls affectedly, *the moſt faithfull, glorious and excellent ſecretaries that ever were to the infinite incomprehenſible Prince;* deſiring Mr. Adam Newton, *ſecretary to the moſt hopefull, powerfull and glorious earthly prince*, to preſent it to his royal highneſs; and in others is much talk of a negotiation in which he was employed by the ſame prince to engage an eminent painter of Delft to come to England. This was *Mireveldt*, who had many ſolicitations afterwards from king Charles on the ſame head; but none ſucceeded. The printed letters are from the Harleian MSS. and deſcribe Mireveldt as very fantaſtic and capricious. Mr. Weſt has two others, one from Mireveldt to ſir Edward Conway, the other from ſir Edward, in which appears the cauſe of Mireveldt's uncertainty: he was afraid of being ſtayed in England by authority, and ſtipulated that he ſhould have liberty to return in three months.—In 1625 he had again engaged to come, but was prevented by the breaking out of the plague. Mireveldt is ſaid to have painted five thouſand portraits: there are ſome in England of his hand, as Henry earl of Southampton at Woburn; ſir

* I have learnt that the front of Wilton by Inigo Jones was conducted by this De Caus.

† There is another mentioned in a catalogue called Hortus Palatinus à Frederico rege Bohemiæ elect. palatin. Heidelbergæ extructus: Solomone de Caus, architecto Francofurti. Jo. Theod. de Bry 1620, in folio.

Catalogue de Crevenne, vol. ii. p. 246.

‡ From prints in that book I ſhould think that he was brother of Iſaac de Caus, and aſſiſted him in building the porticos and loggias of Gorhambury, and at leaſt part of Camden-houſe near Kenſington.

Vide Brit. Topogr. vol. ii. 375.

§ Page 486.

Ralph Winwood; a fine whole length at Kimbolton of Robert Rich earl of Warwick; and a print of Robert earl of Lindſey by Vorſt 1631, was engraved from a picture of Mireveldt: but theſe portraits muſt have been painted when thoſe perſons followed the wars and their buſineſs abroad.

It was in the reign of king James that the manufacture of tapeſtry * was ſet up at Mortlack in Surrey. Aubrey in his hiſtory of that county dates its inſtitution in the ſubſequent reign; but Lloyd † is not only poſitive for the former æra, but affirms, that at the motion of king James himſelf, who gave two thouſand pounds towards the undertaking, ſir Francis Crane erected the houſe at Mortlack for the execution of the deſign; and this is confirmed by authentic evidence: in Rymer's Fœdera ‡ is an acknowledgment from king Charles, in the very firſt year of his reign, that he owes § 6000*l.* to ſir Francis Crane for tapeſtry;

Franciſco Crane militi A. D. 1625.

For three ſuits of gold tapeſtry for our uſe we ſtand indebted to ſir Francis Crane for 6000*l.* Granted to him an annuity of 1000*l.* To ſir Francis Crane alſo allowed more 2000*l.* yearly for the better maintenance of the ſaid worke of tapeſtries for ten years to come.

It is plain by this deed that the manufacture was then arrived at great perfection. Another ſuit of hangings, executed at the ſame place, and repreſenting the five ſenſes, was in the palace at Oatlands: they were ſold in 1649 for 270*l.* At Hampton-court are ſome of the cartoons.

The beautiful hangings at Lord Orford's at Houghton, containing whole lengths of king James, king Charles, their queens, and the king of Denmark, with heads of the royal children in the borders, were in all probability the production of the ſame manufacture.

* The art of weaving tapeſtry was brought into England by William Sheldon, eſq. about the end of the reign of Henry VIII. See Dugdale's Warwickſhire in ſtemmate Sheldon, p. 584. At Mr. Sheldon's are four maps of Oxford, Worceſter, Warwick, and Glouceſter, ſhires, executed in tapeſtry on a large ſcale.

† State Worthies, p. 953.

‡ Vol. xviii. p. 66.

§ In the European Magazine for October 1786, p. 285, is a letter from ſir Francis Crane to James I. which explains that debt.

Williams, archbiſhop of York and lord keeper, paid ſir Francis Crane 2500*l.* for the four ſeaſons.

At Knowle is a piece of the ſame tapeſtry, wrought in ſilk, containing the portraits of Vandyck and ſir Francis himſelf. Mrs. Markham, whoſe maiden name was Crane, and a deſcendent of ſir Francis, has a half length portrait in tapeſtry of her anceſtor, with the collar of St. George over his ſhoulders. She has alſo a picture in the ſame manufacture of St. George and the dragon. She is a Roman catholic lady, and lives in Lincolnſhire. At lord Ilcheſter's at Redlinch in Somerſetſhire is a ſuit of hangings of this manufacture, repreſenting the twelve months in compartments. I have ſeen ſeveral more ſets of the ſame deſign; the habits are of the court of Francis I. and one of the months repreſents a gentleman and lady riding together to hawk.

Of this perſon I find no farther record with relation to the arts, but that he made a preſent to the king of a ſea-piece painted by Perſellis; and was dead when Vanderdort drew up the catalogue *. The manufacture will be mentioned again in the article of Franceſco Cleyne.

Sculpture was carried to no great height in the reign of James: what ſtatuaries there were, found employment chiefly on monuments, which, as far as I have ſeen, were generally in a bad taſte. What little Vertue could diſcover of the artiſts I ſhall ſet down.

MAXIMILIAN COLTE

lived in St. Bartholomew's cloſe: in the church is a monument for his daughter Abigail, who died at the age of 16, March 29, 1629: and in the regiſter of the pariſh is mentioned the interment of his wife Suſan, who died in 1645. He had two ſons, Alexander and John: the latter was a ſtone-cutter, and was

* King Charles's Catalogue, p. 13. He went to Paris to be cut for the ſtone in the bladder in 1635, and probably died there. He was at that time engaged in a ſuit in the Star-chamber with ſir Robert Oſborne, an old ſervant of king James, who had morrgaged to Crane for 7500*l.* the royal manor of Grafton, of which he was only tenant. See Strafford's Papers, vol. i. p. 261. 336. 524. He was ſome time chancellor of the garter, and founded five additional alms-knights, by his will dated in 1635. See Aubrey's Hiſtory of Surrey, vol. iii. p. 206. In Rymer is a patent granting to him and Frances ducheſs of Richmond and Lenox the monopoly of farthings for ſeventeen years. Vol. xviii. p. 143.

 buried

buried in the ſame pariſh with his wife and children. Maximilian, the father, was of ſome eminence, and was in the ſervice of the crown, as appears by an office-book of the board of works:

Maximilian Colte, maſter ſculptor, at 8*l.* a year, 1633.

EPIPHANIUS EVESHAM

was another ſculptor of that time: in the tranſlation of Owen's Epigrams by John Penkethman, printed in 1624, the tranſlator ſays, "Give me leave to inſert his (Owen's) epitaph, which is engraved in a plate of braſs, and fixed under his monumental image, formed and erected by that moſt exquiſite artiſt, Mr. Epiphanius Eveſham, in the catheral of St. Paul."

NICHOLAS STONE

was the ſtatuary moſt in vogue. He was born at Woodbury near Exeter, in 1586, and, coming to London, lived for ſome time with one Iſaac James. He then went to Holland, where he worked for Peter de Keyſer, whoſe daughter he married; and returning to England was employed in making monuments for perſons of the firſt diſtinction. In 1616 he was ſent to Edinburgh to work in the king's chapel there. In 1619 he was engaged on the building of the banqueting-houſe; and in the beginning of the reign of king Charles he received his patent as maſter maſon, recorded in Rymer's Fœdera*, of which this is the ſubſtance: "Know ye that we do give and graunt unto our truſty and well beloved ſervant Nicholas Stone the office and place of our maſter maſon and architect for all our buildings and reparations belonging to our caſtle of Windſor during the term of his natural life; and further, for the executing the ſaid office, we do give him the wages and fee of twelve pence by the day in as ample and as large a manner as † William Suthis or any other perſon heretofore did enjoy. A. D. 1626, April 20."

The hiſtory of his works is fully recorded by himſelf. Vertue met with his pocket-book, in which he kept an account of the ſtatues and tombs he exe-

* Vol. xviii. p. 675.

† William Suthis, maſter maſon of Windſor-caſtle, citizen and goldſmith of London, is buried at Lambeth, where a tomb was erected for him by his wife. He died October 5, 1625. See the epitaph in Aubrey's Hiſtory of Surrey, vol. v. p. 248.

cuted,


NICHOLAS STONE Sen.r
NICHOLAS STONE Junr
T. Chambars sculp.

cuted, of the perſons for whom done, and of the payments he received: a copy of this * pocket-book Vertue obtained, from which I ſhall extract the moſt remarkable and curious articles.

"In June 1614, I bargained with ſir Walter Butler for to make a tomb for the earl of Ormond, and to ſet it up in Ireland; for the which I had well payed me 100*l.* in hand, and 300*l.* when the work was ſet up at Kilkenny in Ireland."

"1615. Agreed with Mr. Griffin for to make a tomb for my † lord of Northampton and to ſett it in Dover-caſtle, for the which I had 500*l.* well payed. I made maſter Iſaac James a partner with me in courteſy, becauſe he was my maſter three years, that was, two years of my prentice, and one year journeyman."

"In May 1615, I did ſet up a tomb for ſir Thomas Bodely in Oxford, for which Mr. Hackwell of Lincoln's-inn payed me 200*l.* good money."

"In November 1615 Mr. *Janſen* in Southwark and I did ſett up a tomb for Mr. Sutton at Charter-houſe, for the which we had 400*l.* well payed, but the little monument of Mr. Lawes was included, the which I made and all the carven work of Mr. Sutton's tomb."

"July 1616 was I ſent into Scotland, where I undertook to do work in the king's chapple and for the king's cloſſett, and the organ, ſo much as came to 450*l.* of wainſcot-worke, the which I performed and had my money well payed, and 50*l.* was given to drink, whereof I had 20*l.* given me by the king's command."

"1616. A bargain made with Mr. Chambers for the uſe of the right honorable ‡ Luce countes of Bedford, for one fair and ſtately tomb of touch-

* Mr. Hawkſmore had the original. Another copy was in the poſſeſſion of captain Wind, an architect who will be mentioned hereafter.

† Henry Howard earl of Northampton. See Catalogue of Royal and Noble Authors.

‡ Lucy Harrington, a great heireſs, wife of Edward earl of Bedford, whoſe fortune and her own ſhe waſted. She was a great patroneſs of the wits of that age, and was much celebrated by them, particularly by doctor Donne: May dedicated his Lucan to her. At Woburn there is a picture of her in a fantaſtic habit, dancing; and another very fine one by Honthorſt, which will be mentioned hereafter. She was a collector of antique medals: among ſir Thomas Roe's is a letter to her, or rather a diſſertation, which infers that ſhe was no mean Latin ſcholar. Vide p. 583.

ſtone and white marble for her father and mother and brother and ſiſter, for the which I was to have 1020*l.* and my lady was to ſtand at all charges for carridge and iron and ſetting up."

"1619. A bargain made with ſir Charles Moriſon of Caſhioberry in Hartfordſhire for a tomb of alabaſter and touchſtone onely. One pictor of white marble for his father, and his own, and his ſiſter the counteſs of * Seſex, as great as the life, of alabaſter, for the which I had well payed 260*l.* and four pieces given me to drink."

"1619, I was ſent for to the officers of his majeſty's workes to undertake the charge of the place of maſter maſon for the new banquetting-houſe at Whitehall, wherein I was employed two years, and I had payed me four ſhillings and ten pence the day: and in that year I made the diall at St. James's, the king finding ſtone and workmanſhip only, and I had for it 6*l.* -- 13*s.* -- 4*d.* And I took down the fountain at Theobalds, and ſett it up again, and the fountain at Nonſuch, and I was paid for both 48*l.*"

"And in 1622 I made the great † diall in the Privy-garden at Whitehall, for the which I had 46*l.*"

"And that year 1622 I made a diall for my lord Brook in Holbourn, for the which I had 8*l.* -- 10*s.*"

"Unto ſir John Daves at Chelſey I made two ſtatues of an old man and a woman and a diall, for the which I had 7*l.* a piece."

"And a tomb for Dr. Donne's wife in St. Clement-danes, for the which I had fifteen pieces."

"1620. In Suffolke I made a tomb for ſir Edmund Bacon's lady, and in the ſame church of Redgrave I made another for his ſiſter lady (Gawdy), and was very well payed for them. And in the ſame place I made two pictors of white marbell of ſir N. Bacon and his lady, and they were layed upon the tomb that Bernard Janſon had made there, for the which two pictors I was payed by ſir Edmund Bacon 200*l.*"

"I alſo made a monument for Mr. Spencer the poet, and ſet it up at Weſtminſter, for the which the counteſs of Dorſett payed me 40*l.*"

* Bridget Morriſon, wife of Robert Ratcliffe earl of Suſſex.

† Mr. Marr drew the lines.

"And

"And another there for Mr. Francis Holles, the youngeſt ſon of the earl of Clare, for the which the ſayd earl payed for it 50*l.*" [As this figure is of moſt antique ſimplicity and beauty, the deſign was certainly given by the earl to Stone, who when left to himſelf had no idea of grace, as appears by the tomb of the Lytteltons at Oxford.]

"My lord of Clare alſo agreed with me for a monument for his brother ſir George Holles, the which I made and ſett up in the chappell at Weſtminſter where ſir Francis Vere lyeth buried, for the which I was payed from the hands of the ſaid earl of Clare 100*l.*"

"And in the ſame church I made an inſcription for ſir Richard Cox, for the which I had 30*l.*"

"And another faſt by for monſieur *Caſabon*: the lord biſhop of Durham payed for it 60*l.*"

"And about this time (1625) I made for the Old Exchange in London four ſtatues, the one Edward 5, Richard 3, and Henry 7. for theſe three I had 25*l.* a piece, and one for queen Elizabeth, which was taken down and ſett up again where now it ſtandeth at Guildhall gate, for the which I had 30*l.*"

"And in 1629 I made a tomb for mylady Paſton of Norfolk, and ſett it up at Paſton, and was very extraordinarily entertained there, and payed for it 340*l.*"

"In 1631 I made a tomb for the right hon. lady the counteſs of Buckingham, and ſett it up in Weſtminſter-abbey, and was payed for it 560*l.*"

"In 1631 I made a tomb for doctor Donne *, and ſett it up in St. Paul's London, for the which I was payed by doctor Mountford the ſum of 120*l.* I took 60*l.* in plate, in part of payment."

"In 1634 I made a chemny-peece for ſir John Holland, and ſett it up at Godnon [Quidnam] in Norfolke, for the which I had 100*l.*"

"And 1632 I made a chemny-peece for Mr. Paſton, ſett up at Oxnett in

* This monument of doctor Donne is remarkable for its ſingularity: a print of it is prefixed to the firſt edition of his Sermons. Another plate is in Dugdale's St. Paul's.

Norfolke,

Norfolke, and for the which I had 80*l.* and one ſtatue of Venus and Cupid, and had 30*l.* for it; and one ſtatue of Jupiter 25*l.* and the three-headed dog Cerberus with a pedeſtal 14*l.* and Seres, and Hercules, and Mercury 50*l.* * and a tomb for mylady Catherine his dear wife 200*l.* and a little chemny-peece in a banquetting-houſe 30*l.* and one *Rance* marbel tabel with a foot 15*l.* and divers other things ſent down to him from time to time, as paintings, arms, &c. and in May 1641 ſent to him three ſtatues, the one Appollo, Diana, and Juno, agreed for 25*l.* a piece, with pedeſtals."

"In 1635 I made a tomb for the two ſonns of ſir Thomas Littleton, and ſett it up in Malden-college in Oxford, where the boys were drowned, for the which work I had 30*l.*"

"In 1649 I made a tomb for my lord Caſtleton vycount Dorcheſter, and ſett it up at Weſtminſter-abbey, for the which I had 200*l.* and an old monument that ſtood in the ſame place before ſett up for his lady ſome eight years before †."

The whole receipts, as they were caſt up by Stone's kinſman Charles Stoakes, amounted to 10889*l.*

Beſides

* Theſe three ſtatues, on the extinction of the houſe of Paſton, were ſold to the earl of Buckingham, and are now at his ſeat at Blickling in Norfolk.

† As perſons of curioſity may be glad to know the workman and the expence of the tombs of their anceſtors, I ſhall here briefly recapitulate the reſt. For lady Bennet's at York, 35*l.* Sir Roger Wilbraham's at Hadley by Barnet, 80*l.* Sir Thomas Hayes in Aldermanbury, 100*l.* Sir Robert Drury at Haſteed by Bury, 140*l.* Alderman Anguiſh at Norwich, 20*l.* Sir Thomas Ewer at Lynn, 95*l.* Lady Cary ‡ mother of lord Danvers, at Stow, Northamptonſhire, 220*l.* Mr. Moleſworth at Croyland, 23*l.* Mrs. Palmer at Enfield, 16*l.* Sir Thomas Cornwallis, groom-porter, at Portcheſter, 18*l.* Mr. Cornwallis of Suffolk, 16*l.* Sir Thomas Monſon's father and mother, ſet up two miles beyond Lincoln. For ſir Edmund Paſton, 100*l.* Sir Charles Morriſon and his lady in the chancel at Watford, 400*l.* Sir George Copen at St. Martin's, 40*l.* Dr. Barker in New-college Oxford, 50*l.* Lord Knevett at Stanwell, Middleſex, 215*l.* Sir Adam Niton (Newton) at Charlton by Greenwich, 180*l.* Sir Humphrey Lee at Acton-Bromwell, 66*l.* Sir Thomas Palmer at Winam, Kent, 100*l.* Sir Thomas Meary at Walthamſtow, 50*l.* Sir William Stonehouſe at Radley, Oxfordſhire, 120*l.* Sir Richard and lady Verney at Compton Verney, 90*l.* Mr. Cook and his wife at Brampton, Suffolk,

‡ Elizabeth Nevil, daughter of John lord Latimer, by lady Lucy Somerſet, daughter of Henry earl of Worceſter. Lady Elizabeth was firſt married to ſir John Danvers of Dauntſey, and then to ſir Edmund Carey ſon of Henry lord Hunſdon. She died in 1630, aged 84. The tomb, I am aſſured, is admirably performed.

Beſides theſe works Stone in 1629 undertook to build for the earl of Holland at Kenſington two piers of good Portland ſtone to hang a pair of great wooden gates; the eſtimate of the piers (which were deſigned by Inigo Jones, and are ſtill ſtanding at Holland-houſe, though removed to greater diſtance from each other) was 100*l.*

He built the great gate of St. Mary's church, and the ſtone gates for the phyſic-garden at Oxford, deſigned too by Inigo, for the earl of Danby, by whom (as by ſome other perſons) he was employed even as an architect. The earl ordered Stone to deſign a houſe for him at Cornbury, and to direct the workmen; for which he was paid 1000*l.* In 1638 he built Tarthall near Buckingham-houſe for the counteſs of Arundel, and had paid to him at different times to pay workmen 634*l.* He built the front of St. Mary's at Oxford, and executed many works at Windſor for king Charles, particularly three cartouches to ſupport the balcony, the ſtar and garter. The figure of the Nile on the ſtairs at Somerſet-houſe was of his work; the other ſtatue was done by Kerne a German, who married Stone's ſiſter. He employed ſeveral workmen, ſome of whoſe names he has preſerved among his own accounts, as follow:

1629. John Hargrave made a ſtatue of ſir Edward Cook for 15*l.* -- 0*s.* -- 0*d.*

1631. Humphrey Mayor finiſht the ſtatue for Dr. Donne's monument, 8*l.* -- 0*s.* -- 0*d.*

1638. John Hargrave made the ſtatue to the monument of lord Spencer, 14*l.* -- 0*s* -- 0*d.* and Richard White made the ſtatue of lady Spencer, 15*l.* -- 0*s.* -- 0*d.*

1643. John Schurman, carver.

Nicholas Stone died in 1647, and was buried in St. Martin's, where on the north wall within the church is the following inſcription, with a profile of his head:

Suffolk, 130*l.* Sir Julius Cæſar in St. Helen's London, 110*l.* Lord and lady Spencer at Althorp, 600*l.* This was in 1638. Lord chief juſtice Coke at Tittleſhall, 400*l.* Sir Thomas Puckering at Warwick, 200*l.* Judge Hatton at St. Dunſtan's by Temple-bar, 40*l.* Sir J. Worſnom at Stanmore, 200*l.* and a porch to the new church there, 30*l.* Beſides others for very obſcure perſons, and without ſpecification of place.

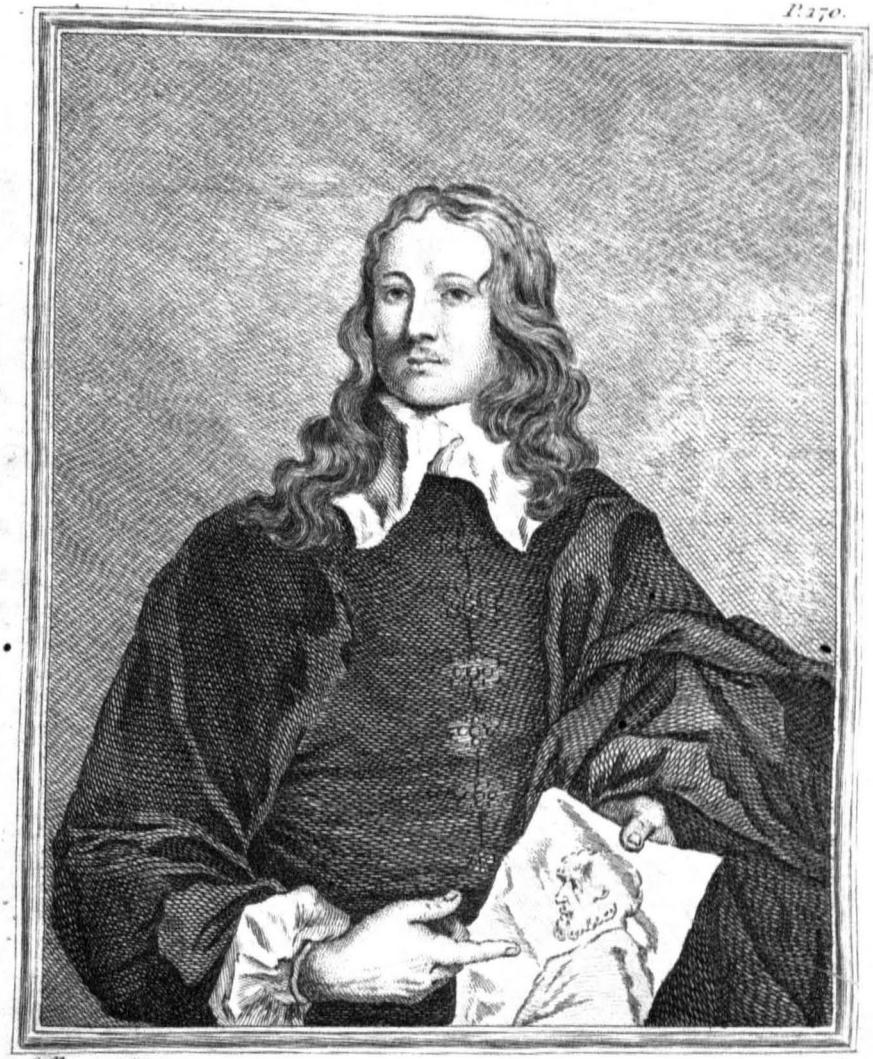
"To the laſting memory of Nicholas Stone, eſq. maſter maſon to his majeſty, in his lifetime eſteemed for his knowledge in ſculpture and architecture, which his works in many parts do teſtify, and, though made for others, will prove monuments of his fame. He departed this life on the 24th of Auguſt 1647, aged ſixty-one, and lyeth buried near the pulpit in this church. Mary his wife and Nicholas his ſon lye alſo buried in the ſame grave. She died November 19th, and he on the 17th of September, 1647. H. S. poſuit."

Stone had three ſons, Henry, Nicholas, and John. The two eldeſt were ſent to Italy to ſtudy; the youngeſt was educated at Oxford, being deſigned for a clergyman, but in the civil war he entered into the army on the king's ſide. During that period this John Stone publiſhed a book on fortification, called Enchiridion, with many ſmall cuts etched by himſelf but without his name. The king's forces being routed, young Stone and a companion made their eſcape: the latter was taken and hanged before his father's door in Smithfield; but Stone hid himſelf in his father's houſe in Long-acre for above a twelvemonth, without the knowledge, ſays Vertue, of his father; whence, I ſuppoſe, he had either offended the old man by quitting his ſtudies for arms, or the father was too prudent to riſk the emoluments of his profeſſion by engaging in party diſſenſions. John at laſt found means of retiring to France, where he lived ſome years, and, I conclude, applied himſelf to the arts, as we ſhall find him after his return engaged in his father's buſineſs. Nicholas, the ſecond ſon, was of a promiſing genius; and while abroad modelled after the antiques ſo well, that his works have been miſtaken for the beſt Italian maſters. Mr. Bird the ſtatuary had the Laocoon and Bernini's Apollo and Daphne in terra cotta by this Nicholas Stone, and Vertue ſaw a book with many of his drawings of palaces, churches, and other buildings in Italy. He returned to England in 1642, and died the ſame year as his father.

Henry, the eldeſt ſon, who erected the monument for his father, mother, and brother, carried on, in conjunction with John, the buſineſs of a ſtatuary, after his father's death; though Henry addicted himſelf chiefly to painting, and was an excellent copyiſt of Vandyck and the Italian maſters: he is generally known by the name of *Old Stone*, I ſuppoſe to diſtinguiſh him from his brother John. Henry wrote a book, a thin folio, entitled The third part of the art of painting, taken moſtly from the ancients. Vertue, who ſaw this book, was uncertain whether the two former parts were compoſed by Stone,

or

P. 170.



Lilly pinx.t

Bannerman, Sculp.

HENRY STONE.

or by ſome other author. The accounts of Nicholas Stone, ſen. which I have quoted above, were continued by John, while he and Henry worked in partnerſhip: among other articles are the following:

"In the year of our Lord 1659 my brother and I made a tomb for the lord Aſhley, for which we had 60*l.*"

"Formerly I made a little tomb of white marble, being an eagle with an eſcutcheon upon his breaſt, ſett up at Sunning in Barkſhire, for 7*l.*"

"In A° 1656 I ſett up a little tomb in the Temple church for ſir John Williams, and had for it 10*l.* It was an eagle of white marble." There are but fifteen monuments entered in this account, the prices of none of which riſe above 100*l.* Conſequently the ſons, I ſuppoſe, never attained the reputation of the father.

A head of ſir Jonas Moore with a ſcroll of paper in his hand was engraved by T. Croſs in 1649 from a painting by Henry Stone *, whoſe houſe, garden, and work-yard in Long-acre, the ſame that had been his father's, were rented from the crown at 10*l.* a year, as appeared when ſurveyed in 1650 by the commiſſioners appointed to inſpect the lands that had belonged to the king. Henry Stone died in 1653, and was buried near his father, where a monument was erected and this epitaph written for him by his brother John:

"To the memory of Henry Stone of Long-acre, painter and ſtatuary, who having paſſed the greateſt part of thirty-ſeven years in Holland, France, and Italy, atchieved a fair renown for his excellency in arts and languages, and departed this life on the 24th day of Auguſt, A. D. 1653, and lyeth buried near the pulpit in this church:

His friends bewail him thus:

Could arts appeaſe inexorable fate,
Thou hadſt ſurvived this untimely date;
Or, could our votes have taken place, the ſun
Had not been ſet thus at it's glorious noon:

* Ferdinando Boll, the painter, ſent his own portrait to Henry Stone, in exchange for his. Boll's was ſold to counſellor Eades at Warwick in 1680.

Thou ſhouldſt have lived ſuch ſtatues to have ſhown
As Michael Angelo might have wiſhed his own:
And ſtill thy moſt unerring pencil might
Have rais'd his admiration and delight,
That the beholders ſhould inquiring ſtand
Whether 'twas Nature's or the Artiſt's hand.
But thy too early death we now deplore,
There was not art that thou couldſt live to more,
Nor could thy memory by age be loſt,
If not preſerved by this pious coſt:
Thy name's a monument that will ſurpaſs
The Parian marble or Corinthian braſs.

John Stone to perfect his fraternal affections erected this monument."

And a little lower, June 1699.

" Four rare Stones are gone,
The father and three Sons,

In memory of whom their near kinſman, Charles Stoakes, repaired this monument."

John Stone, the laſt of the family, died ſoon after the reſtoration; and Stoakes, the perſon above mentioned, from whom Vertue learned all theſe circumſtances, came into poſſeſſion of many drawings, prints, paintings, models, &c. particularly many portraits of the family in ſmall by Henry Stone; and from Stoakes, the pictures fell into the hands of Mr. Cock the auctioneer.

BERNARD JANSEN

was an architect at the ſame time that Nicholas Stone was the faſhionable ſtatuary. They were employed together, as appears by the foregoing memorandums, on the tomb of Mr. Sutton the founder of the Charter-houſe. Of what country Janſen * was, does not appear; by both his names I con-

* Among the Harleian MSS. No. 8. art. 15, are articles of agreement between Paul D'ewes, eſq. and Jan. Janſen ſtone-cutter, for ſetting up a tomb in the church of Stowlangtoft. Dated June 25, 1624.

clude

clude a foreigner, and probably a Fleming, as he was a profeſſed imitator of Dieterling a famous builder in the Netherlands, who wrote ſeveral books on architecture. Janſen was engaged on many great works * here; he built Audley-inn †, and the greater part of Northumberland-houſe, except the frontiſpiece, which Vertue diſcovered to be the work of the next artiſt

GERARD CHRISMAS.

Before the portal of that palace was altered by the late duke of Northumberland, there were in a frieze near the top in large capitals C. Æ. an enigma long inexplicable to antiquaries. Vertue found that at the period when the houſe was built, lived Chriſmas, an architect and carver of reputation, who gave the deſign of Alderſgate, and cut the bas-relief on it of James I. on horſeback, and thence concluded that thoſe letters ſignified Chriſmas ædificavit ‡.

* This account Vertue received from Stoakes, the relation of Stone, mentioned in the preceding article.

† Audley-inn, near Walden in Eſſex, was an immenſe pile of building; the rooms large, but ſome of them not lofty in proportion, and a gallery of ninety-five yards, which with the chapel, and great council chamber, each projecting backwards from the ends of the gallery, have been demoliſhed. The preſent chapel was lately fitted up. The ſcreen accompanying the aſcent of ſteps from the hall was deſigned by ſir John Vanbrugh, and has no relation to the reſt of the building. That injudicious architect too adviſed the deſtruction of the firſt court, which conſiſted of noble corridores ſupported by columns of alabaſter, in the room of which he built two ugly brick walls which coſt 1600*l.* The marble pillars of the chapel were purchaſed by lord Onſlow. King William bought thence ſome ſuits of tapeſtry, now at Windſor, for which he paid 4500*l.* The drawing-room, called the fiſh-room, is a noble chamber; the ceiling and a deep frieze adorned in ſtucco with ſea-monſters and great fiſhes ſwimming. All the coſtly chimney-pieces have been ſold: over that in the gallery were the labours of Hercules, and in the ceiling, the loves of the Gods. Many of the friezes ſtill extant are in very good taſte. It was erected by THOMAS Howard earl of Suffolk, lord treaſurer in the reign of James I. and was generally ſuppoſed to be founded on Spaniſh gold, his counteſs, who had great ſway with him, being notoriouſly corrupt. There is a whole length of her in the hall at Gorhambury. She was mother of the memorable Frances counteſs of Eſſex and Somerſet; whoſe eſcutcheon ſtill (1762) remains entire in the chancel of the church at Walden, one of the lighteſt and moſt beautiful pariſh churches I have ſeen.

‡ In the New Deſcription of London, vol. v. it is ſaid, that from ſome ‖ letters on the front, when it was laſt rebuilt, it was inferred, that one Moſes Glover was the architect; which is not improbable, as that great curioſity at Sion-houſe, the ſurvey of Sion and the neighbouring villages, was performed by Moſes Glover, painter and architecter. In that valuable plan are views of the royal houſes and ſeats in the neighbourhood.

‖ It is probable, that originally there was a larger inſcription, containing, I ſuppoſe, the titles of the earl of Northampton the founder, in Latin, as well as the builder's name: for in Camden's Annalium Apparatus of James the Firſt, p. 45, at the end of his Letters, it is ſaid, that at the funeral of queen Anne, a young man among the ſpectators was killed by the fall of the letter S from the top of Northampton-houſe.

Janſen